



A-LEVEL GERMAN

7662/2 Paper 2 Writing
Report on the Examination

7662/2
June 2023

Version: 1.0

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General

The number of students who did not complete the paper in the time allowed or only attempted one question was in very low single figures, indicating that the paper was accessible and that students were appropriately entered on the whole.

The paper was composed of two sections. Section A consisted of ten prescribed literary texts and section B of six films. Students were asked to choose either one question from section A and one from section B or two questions from section A. There were two optional questions on each work, each with a different focus.

There were responses – in varying numbers – to all texts and films in this year’s paper. For example, very few students chose *Heine’s Buch der Lieder* but those who did produced some first-rate responses. The most popular text was *Der Vorleser* and, in Section B, *Das Leben der Anderen* attracted a high number of answers and *Goodbye Lenin* almost half of the cohort.

The specification and instructions on the front cover of the paper inform students clearly how they should answer and they should be advised to read the rubric carefully before attempting the paper. For instance, many students did not accurately complete the boxes to show which question was attempted (for example 11.1, 07.2) and this sometimes made it difficult for examiners to identify which question was being answered until well into the essay.

A number of scripts were escalated to senior examiners because of poor handwriting and, although this does not affect the mark awarded, students need to be reminded of the importance of legibility in a written paper.

General Points on AO3

In terms of AO3, the standard was variable. Those scoring in the lower bands of AO3 produced too many errors of a basic nature, including incorrect verb forms even in the present tense. It is no exaggeration to say that in some instances the infinitive was used throughout the response.

As in previous reports, examiners noted concern about the continuing inability of many students to distinguish between *bekommen* and *werden*, *Tod* and *tot*, *töten* and *sterben*, *Kraft* and *Macht*, *weil* and *wegen*, *kennen* and *wissen*, *streng* and *stark*, *einige*, *eigene* and *einzig*. There was also considerable evidence this year of confusion between *Figur*, *Charakter* and *Persönlichkeit*.

Again, past reports have indicated the use of invented vocabulary. This year examiners noted *Similarität*, *Equalität* and *inevitabel*. Students should be advised not to make words up as it destroys the point they are trying to make and will not be awarded credit. They should find easier ways of expression because simple and accurate German will, of course, be credited.

Unfortunately, it was not uncommon to see *will* used for the future tense. Such language at this level was disappointing. Correspondingly, in a good number of scripts, even where the AO4 mark was good, examiners came across inaccurate and poor use of cases – *die Hauptbotschaft von das Buch, er spricht (sic) zu der Lehrer, mit seiner Bruder*.

In grammatically successful scripts many of the above points did not apply. Students were able to manipulate fairly complex language with only the occasional minor error. Particularly noticeable was very accurate use of reflexive verbs both in terms of the correct reflexive and its position in a sentence – *Wiesler verwandelt sich von einem bösen Stasi-Offizier in einen guten Menschen und das führt dazu, dass wir uns fragen, warum sie sich nicht mehr um ihren Bruder kümmert*. Such statements make a point in highly accurate language. Less confident students do not need to

be too adventurous with language and could express the same point as *sie sorgt nicht mehr für Gregor*.

AO4

The general impression this year was very positive on the whole. High-scoring scripts showed ample evidence of consistent, thorough knowledge of the chosen work with many points made concisely, supported by examples. Insightful personal opinion served to strengthen the answer. By way of illustration, in Q3.1 students referred to the colours yellow, red and black and their significance to loss of individuality, cowardice, love, danger and death. The coffin and panther were used to foretell Ill's fate and the different bell chimes with their symbolic meaning all contributed to an outstanding answer.

Questions 10.1 and 10.2 allowed students plenty of scope to agree or disagree with the title. There is no predetermined answer to such questions and as long as students can justify their opinion, they can access the higher bands of AO4. Some responses agreed that Michael was weak and indecisive but others understood his dilemma and argued that he was at times strong and made conscious decisions.

Both Q11.1 and Q11.2 attracted a very large number of answers and elicited some excellent essays. Many answers to Q11.2 acknowledged that, although Robert Kerner is on screen a short time, he is a key figure in the plot. They added that he is also used to show the contrast between the East and West just after the *Wende* – both very salient points.

The second most popular choice was von Donnersmarck's *Das Leben der Anderen*. Essays demonstrated excellent evaluation of the issues and themes as well as the social and cultural contexts. Students traced in detail Wiesler's move from his cold-hearted role at the beginning of the film to a sensitive and grateful figure at the end. At the same time, they did not neglect Dreyman's change in focus after Jerska's gift of the Sonata and the effect of his death.

Students who achieved lower AO3 marks still displayed good knowledge of the text or film. It was often very clear that they knew the characters and events but did not always use this to their advantage. Some responses were too narrative and without comment or analysis. Too many students missed opportunities to develop their answers.

Direct quotation is usually an effective way of supporting a point, but it must be accurate to gain credit. Perhaps it is easier to paraphrase the quote and simply write *Michael denkt, dass ...* or something on similar lines. It is always safe to express a point in simple and accurate language rather than risk German that will hinder comprehension and not gain the credit it deserves.

Mark Ranges and Award of Grades

Grade boundaries and cumulative percentage grades are available on the [Results Statistics](#) page of the AQA Website.